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CENTERING A LINE OF TYPE

THE OLD WAY—BY HAND

1. Operator drops a number of quads and spacebands into the assembling elevator, by keyboard manipulation.
2. Opens the assembling elevator gate.
3. Transfers some of the quads and the spacebands (they must be counted) from the right-hand end of the line to the left-hand end—at the same time pushing the assembler slide to full open position.
4. Closes the assembling elevator gate.
5. Usually has to trip assembler slide in order to straighten up the line of matrices.

THE NEW WAY—

WITH THE INTERTYPE AUTOMATIC QUADDER

The operator has nothing to do but set a handy control knob

Setting white space by hand is costly. A centered line, for example, like the one shown in the upper picture, ordinarily is obtained by keyboard manipulation and, usually, five hand operations. The *modern way,* with the Intertype Automatic Quadder, white space around centered lines is obtained *automatically,* as is the white space at the ends of short lines which are set either flush at left or flush at right.

Formerly, every line of composition, including quadded lines, required the assembling of a full line of matrices. Now, with the Intertype Automatic Quadder, the operator sets only words, figures, etc. The Automatic Quadder "sets" the quadded parts of the lines—the white space—automatically and with remarkable savings of time and money.

As furnished by Intertype, automatic quadding and centering is practical, dependable, and highly profitable, and these facts are proved by more than four hundred Intertype Quadders in service. Write for printed matter about this remarkable Intertype invention, also Intertype Low-Slug Quadding and other related features. Do it now. Please address INTERTYPE, 360 Furman Street, Brooklyn, N.Y., or nearest Branch.

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Know Your Metal, Is Yeager's Advice

Foreman Who Has Made Exhaustive Studies of Stereotyping Conditions Gives Several of His Latest Findings in Metal

[illegible]

GOOD stereotyping is truly an art. Each year in passing sees changes and improvements both in materials and methods. Constantly new ways and means of producing better plates are being tried out.

Often, efforts toward improvement are failures: but we still keep on trying newer ways—holding to that which is good, and discarding that which is proven faulty. Gradually we improve and permanent progress is being made. Frequently that which was regarded as impossible a few short years ago is accomplished, and soon becomes routine and general practice. The encouraging thing is that stereotypers, as well as pressmen, are constantly searching for better methods and materials.

For example, a few years ago it was regarded as poor practice to even attempt to stereotype 133-line halftones for high grade magazine work. Now, only the eye of an expert can tell such work from printing done from electros. Only a few short months ago one of our stereotyping trade publications containing fine screen halftones was printed entirely from stereo plates. It is doubtful if one out of ten stereotypers would have been able to detect any difference if attention had not been called to the fact that stereo plates were used. The work was as good as the printing in any of the better magazines.

Solving Signature Problem

Since good printing has been defined as a matter of correct contact, stereotyping plays an important part inasmuch as proper thicknesses, correct heights and sufficient depths in plates are necessary to maintain correct contacts in the pressroom.

Four things enter into the production of good stereotype plates. They are the equipment the stereotyper has to work with, mats, metals, and his own ingenuity and ability. Of these four things, the most important by far are the ingenuity and ability of the stereotyper. These often make up for the lack of up-to-date equipment and for the inaccuracies that may have occurred in the production of the materials making up the forms which are delivered to the stereotyper. Correction of these inaccuracies in the stereo room will go a long way toward making correct contacts in the pressroom possible.

A few years ago, one of the most glaring defects in forms sent to the stereotyper here was bad signature cuts on nearly every page. Some were zincs which had been molded so many times they were badly stretched and distorted. Others were electros which had been dropped on their corners on the floor, and they were battered. Some electros were faulty simply because they had been used so long they were rounded off on the edges. Although it took months to remedy that situation, it was not a difficult task. We simply started watching for new signature cuts as they were sent to the office by the advertisers. Whenever a new one came in, we never allowed it to get to the composing room. Instead, we took the new cut and made a half dozen good deep mats from it. Then the new signature cut was returned to our advertising department where it was filed away and protected from wear and accidental damage. The six mats were pasted together and a type-high cast made. All the type-high casts but one were then given to the composing room for use in the forms. The extra cast was kept on a bench near the molding machine. Whenever a signature cut is worn or damaged it is immediately replaced with a new one. In case the worn cut is overlooked in the composing room, the man operating the molding machine calls one of the make-up men and has him replace the bad cut with the one which has been kept on the bench near the molding machine. These can be found easily and quickly, as they are laid out on this bench in their alphabetical order.

Good Flat-Casting Important

In the stereotype department we made a file for the mats these cuts were cast from. This was simply a wooden mat box with 26 heavy brown paper envelopes in which the mats were kept in alphabetical order. And always the original cut is on file if new mats are needed.

Gradually we accumulated a complete file of signature cuts for all the Marion advertisers. Since this system has been installed, it is practically no trouble at all now to avoid using worn or damaged signature cuts. The same procedure is followed on long standing ads which are sent to us in the form of zinc or electric plates.

An important part of good stereotyping is good flatcasting. All flatcasts should be carefully and well routed. This saves times in finishing plates, and helps to produce a deep mat, which, in turn, gives a good deep plate which will require a minimum of finishing on the block or the plate router.

Flatcasts returned to the stereo room from the composing room should be carefully looked over before they are thrown in the metal pot. This often prevents the stereo metal becoming contaminated by zinc, aluminum and copper cuts which have been accidently thrown in with the stereo flatcasts in the composing room.

.004 to .006 Buildup Plenty

Good halftones, etched to the proper depth, need not be built up over .004" to .006" above type high. Shallow halftones and fine screen halftones should be built up more than that to insure getting every possible bit of depth. Greater pressure on the mat caused by the higher cut also gives halftone dots in the mat which are more compact and harder and consequently less liable to distortion and destruction by careless handling or rubbing of the face of the mat.

If the cut is too near the surrounding type or borders and has been built up high to insure retaining all the depth, the ill effects of the high cut on the surrounding type can be overcome in several ways. The type or borders around the high cut can be massaged or rubbed on the mat before it is dried in the scorcher. Sometimes glycerine on the back of the mat will easily do the trick. Usually we get the desired result by just casting the mat before it is thoroughly dry. When a cut is built up higher than usual, it is always marked on the back of the mat with crayon before it leaves the molding machine. Then it is not overlooked by the man doing the casting. In that manner, it is a simple matter to prevent the type or borders surrounding a high cut from fading out or being too low to print.

LESTER YEAGER

The benefits of a dull shaver knife in helping to reduce plate variations has already been explained by Walter Ogden in the October issue of EDITOR & PUBLISHER. We have found the same to be true in boring out tubular plates, except that the condition is more noticeable on a tubular plate. When the two boring knives in the tubular plate boring machine are sharp, variations in thicknesses of plates are greater than when they are dull. This is especially true when one of these knives, in making the return cut after the plate is bored out, happens to come out of the plate at the corner of the plate. With sharp knives, that always causes a low corner on the plate. As in the case of the shaving knife, dull cutting tools in the boring machine reduce variations in thickness and help to prevent low corners on the plates.

Used Prepared Fluxes

There are on the market several good fluxes, for cleaning the metal. Some stereotypers use various methods of their own; but the safe way is to use those fluxes sold and recommended by the manufacturer of the metal. Mineral oils should never be used. If the stereotyper prefers using his own methods of cleaning metal, he should use vegetable or animal oils. Tallow or even palm oil has been used with good results. In connection with that thought, I am reminded of a very interesting point brought out in a discussion on metals at the Chicago ANPA Mechanical Conference.

We were told there that "If any of you use arsenic in type metals you must be sure that there is no sulphur added in the form of flux or in any other way. Type metal always contains a small amount of copper, and with this combination you will find yourself in real trouble. You will never be able to remove the non-metallic substance, known as *speiss*, which is a combination of sulphur, copper, arsenic and antimony."

Since arsenic is present in all stereotype metal and it is almost impossible to eliminate it, it would appear that anyone ever having used sulphur for flux must have also had *speiss* in their metal, even though it wasn't noticed. However, to be on the safe side, avoid the use of sulphur—you can't avoid the arsenic. Sulphur has been used for removing copper from the metal by combining with the copper and arsenic to form this "*speiss*" which is more easily removed from the metal than copper, since it is a non-metallic substance which will not alloy itself with the metal as copper does, and it is much lighter than metal.

Although we have used metal containing various amounts of arsenic and favor using flux furnished by the metal companies, we have, for the sake of experiment, used sulphur as a flux. As far as we were able to tell here, the "*speiss*" caused no noticeable harm either to the plates or the casting, and apparently in stereotyping it must stay on the top of the molten metal with the dross where it had no harmful effects.

Metal Control Vital Point

While cleaning the metal, the temperature should never be allowed to go above 650 or 700 degrees. The dross should be worked up as fine and free from metal as possible. But even with the best of care, a good amount

Continued on page VI

November Trade Activity is Marked

Heber J. Grant, formerly publisher of the Salt Lake City Tribune and Telegram, who is president of the Mormon church, takes part during the recent installation of a new Hoe press in the Tribune and Telegram plant.

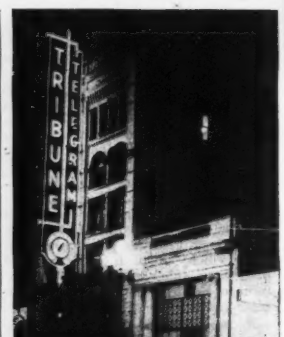
Harry Murphy, who has taken Leon Link's place as superintendent of the Des Moines Register and Tribune.

From well over the half-way mark in the ATF Printer's Progress Special 26,000-mile 100-day trip comes word that the workability of the traveling exhibit has been completely demonstrated. Above is a typical demonstration aboard the special as J. W. Kirkpatrick (left) tells a visitor about the five-ton Chandler & Price automatic cutter.

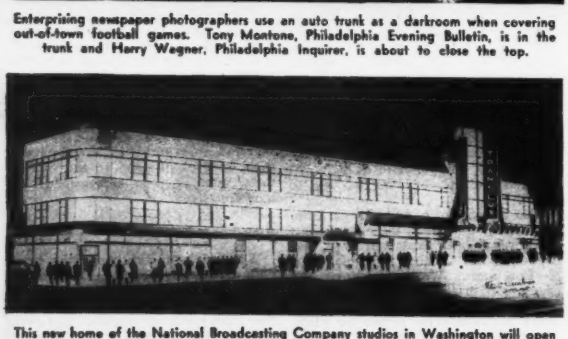
RIGHT: David Stern Loeb, Jr., son of the Philadelphia Record's assistant business manager, starting the plant's new Hoe press Oct. 24. Left to right in the background are his father; James M. Toler, mechanical superintendent; and Charles Litterer, superintendent of the black and white pressroom.

Al Frisch, New England president of the Photo-Engravers' Association, speaking at the recent convention in Boston.

Enterprising newspaper photographers use an auto trunk as a darkroom when covering out-of-town football games. Tony Montone, Philadelphia Evening Bulletin, is in the trunk and Harry Wagner, Philadelphia Inquirer, is about to close the top.



LEFT: Fifteen hundred feet of tubing went into this new neon sign for the Salt Lake City Tribune and Telegram. The sign, eight feet across, has a mammoth thermometer with readings visible many feet.



This new home of the National Broadcasting Company studios in Washington will open the middle of next year to house the personnel and facilities of WRC and WMAL.

The new $50,000 home of the Cadillac (Mich.) Evening News. The plant was described in the October EQUIPMENT REVIEW.

Factory-Aspect of Newspaper Needs More Attention, Says Architect

James William Thomas Tells Inland Press Members Some of Things to Keep in Mind in Planning Plants

ASSERTING that, generally, publishers have underbuilt rather than overbuilt in erecting buildings to house their newspaper plants, James William Thomas, Cleveland architect and engineer, likened modern newspaper production to factory operations and urged publishers to give more thought to proper plant facilities, in speaking before the Inland Daily Press Association convention in Chicago recently.

Discussing problems in plant building and remodeling, Mr. Thomas referred to the all-imortant element of speed in newspaper production. "You deal in a merchandise that stales rapidly," he said at the outset. "Obviously, you must be alert all the time if the paper is to be delivered to your readers in good condition and in the least possible time."

"I know that good newspapers, and successful ones, are published in unscientifically laid-out plants and I sometimes wonder just how many of you can sleep, knowing that your physical plant may be destroyed over night, when you depend so completely on continuous publication," he continued. "Isn't it fair to assume that if you applied the same intelligent analysis to the question of plant housing and plant arrangement, that you do apply to the actual process of newspaper making, that you would realize you are attempting mass production of a 1937 model, with a plant designed for a 1910 horseless carriage.

Newspaper Now a Factory

"Surely, many industries, no more highly specialized than is the newspaper business, have demonstrated the value of well designed, scientifically arranged production units. In fact, it is difficult to believe that our American manufacturers could have reached their high mechanical efficiency or produce so cheaply and so well, unless their plant design had been given the same careful thought that the commodity they manufacture, has received.

"Inter-relation and inter-dependence between machines, departments, personnel and the physical properties of the plant itself, is strikingly in evidence in almost every line of industry, however, the newspaper field exhibits many examples where this complete coordination is impossible because of inadequate and antiquated plant accommodations.

"Essentially, a newspaper office is now a factory—and should be considered, primarily as such. It is difficult to adjust your high-speed equipment to a building that has been designed to compete monumentally with a Public Library. You have an obligation to your industry and to yourself to erect a building that is an asset to the town's orderly appearance and which will contribute towards its civic pride, but the design should be subservient to sound factory planning.

"It is needless to say that a newspaper building should be of fireproof construction and the floor construction should be supported on columns and not on load bearing walls; thick masonry walls seriously handicap readjustments and the flexibility of the various departments. Structural building columns, if they are spaced too closely together, have a habit of interfering with the easy operation of a press or of securing a tight bank of typesetting machines.

"I have often thought that if the newspaper executive did not lead such a strenuous life, newspaper plants would be better arranged. Many existing plants *could* be vastly improved by a careful, analytical study, but evidently, you are so busy that it does not occur to you that a simplification is possible.

"The crux of newspaper planning lies in the proper placing of the press. In finding out where the press goes on the lot, you automatically determine where the stereotype department should be located and in turn, the composing room, editorial and business office and very definitely, where the finished newspaper must leave the building. Of course, if the control room can be located near the center of the press there is a big saving, as these copper leads represent real money. These various elements of the plan are so interrelated that the placing of one almost automatically fixes the others; but the press, even in a small plant, is a long narrow line that is difficult to bend, while the other elements of the plan are more flexible.

"Whether you fly-boy papers from the folder to the mail room or use conveyors, distance between press room and the mailing room should be kept to the minimum and, of course, an economy of distance should be sought for between the mailing room and the trucking platform. Particularly where there is a long press line with several folders, by far the fastest delivery is secured, if the press room, mailing room and trucking platform can parallel one another. Many plants which have invested thousands of dollars for speed, have stymied production because the finished paper is given such a long ride between the folder and the delivery truck.

Logical Planning Needed

"The close, physical relation between the make-up end of the composing room and the stereotype room is so generally followed that it seems unnecessary to stress this relationship. The combined area of the composing and stereotype rooms is large and next to the press room is the most difficult to arrange for; also, the finishing machines in the stereotype room function so directly with the plate drop that the result is, the tying up of the composing room, stereotype room and press room in one big plan element which must be logically taken care of as they determine many other factors of the building lay-out and its construction and often, the building's general architectural character.

"One could go on indefinitely with statements that this department, because it functions with that department, should be closely related; you should know these facts better than I do, but I will say, that considering the fact you pay the bill for bad planning, you build a whole lot of plants where this obvious virtue is conspicuous by its absence. Poor planning is inexcusable in a building designed for a particular function. The trouble is, many newspapers are manufactured in buildings designed for other purposes or in buildings which have become outmoded because of the change in methods and the introduction of bulkier and heavier machinery, however, you still continue to operate in them.

Underbuilding Usual Fault

"Much that has been said about arranging for proper accommodations for a newspaper in a new building scheme can also be said concerning an analysis of an existing plant to determine if a broad scheme of planning cannot be found that will enable you to accomplish the same purpose without the major expense of scrapping the old plant and the building of a new one. I will say that this is often difficult of accomplishment, chiefly because you have deferred this analysis too long. Year after year, new equipment has been added to an already crowded area without very much consideration of just what would happen in the next shift. You *do* think in terms of machine expansion, but often too late, in terms of plant expansion.

"The past five years may have demonstrated, that some plants were designed too optimistically during pre-depression times, but generally speaking, you underbuild rather than overbuild. It is just as necessary to plan and arrange for the future in the newspaper business as it is in any other line of production."

Split Magazine Rack

CROWDED floor space and adding of 12 split magazines prompted Clifford F. Hanlen, foreman of the *Phoenix* (Ariz.) *Republic - Gazette* composing room, to build a special magazine rack, which is pictured. It will hold 24 split magazines or 12 full-length magazines, occupies only 27 by 40 inches of floor space, and stands between two 72 channel machines so the operator on each machine can reach the magazines with very few steps. Filing racks slide in and out of the steel cabinet on rollers, simplifying removal or filing of the magazines. An operator is shown removing a magazine. Auxiliary magazines are filed in two smaller "side racks" of similar construction, each holding 14 side splits. They are mounted on casters and can be moved about the composing room.

Intertype Board Examines Machine

When they met for the 308th regular meeting, the board of directors of the Intertype Corporation recently inspected newly developed Intertype improvements. Left to right, they are: Neal Dow Becker, president; A. T. Mann, Jr., vice-president; Paul Appenzellar, J. W. Burrell, W. E. Bull, H. H. Swartwout, chairman of the board; G. B. Agnew, Erskine Hewitt.

Ink Delivery Speeded

Buffalo Evening News Makes Extensive Inking Changes in Plant

No longer is ink unloaded at the *Buffalo* (N. Y.) *Evening News* pressroom by the old method of tediously emptying heavy drums. Using a complete pumping and storage system recently installed, tank trucks attach their drainage hoses to a pipe, and four tanks, with a capacity of 12,000 pounds each are filled.

Instead of pumping the ink into the fountains with an old "molasses pump," the News pressmen now have a thoroughly modern pumping system, controlled by two electric buttons at a station in the office of Assistant Mechanical Superintendent, Louis W. Woelfel. The new tanks are connected with all the presses by direct pipelines, with ink flow controlled by valves which are easily tripped by foot and so placed as to guard against all accidental tripping.

Two pumps attached to the tank assure motive power at all times, in case of the failure of one pump. The pumps and valves are so arranged that the pressmen can swing from one ink tank to another at will, and the metering system accounts for all the ink in each tank, so that there is no loss.

Actual new equipment installed includes the four storage tanks, four storage indicators, two push button stations, two special ink pumps, two 60-cycle motors, two magnetic starters, one pressure relief valve, two pressure gauges, 48 ink font valves of weighted handle, quick acting gate type, two strainers, one meter, one fill box and one fill connection.

Personals

H. O. MORGAN, foreman of the *Salt Lake Tribune* and *Telegram* color pressroom, and at one time with the *San Francisco Chronicle* in a similar capacity, has been made pressroom superintendent.

LOUIS GILL has been appointed composing room foreman of the *Milwaukee* (Wis.) *Journal* to succeed FRED SMITH, resigned. JOSEPH GOLL has been named assistant mechanical superintendent under JOHN P. KEATING.

R. T. ARNOLD, prominent in Jacksonville, Fla., civic affairs and printing industry, is the new president of the Master Printer's Association, Region No. 6, of Florida. He follows E. A. Koester.

R. H. SMITH is the new mailing room foreman of the *Salt Lake City Tribune* and *Telegram*. He takes D. R. FEENEY's place.

JOHN LONG, machinist-operator on the *Cincinnati Enquirer* night shift for the past 52 years, recently made a change to the day side. Past 80, he is still vigorously active.

RAY BRYAN, page one make-up man for the *Toledo Blade*, is expected to return to work shortly following a two-month recuperation from a serious operation.

KENNETH ELLIOTT, operator for the *Camden* (Ark.) *News*, has been named instructor of printing in the vocation department of Little Rock public schools.

JULIUS SHOBER retired the middle of last month after 31 years service as operator on the *Adrian* (Mich.) *Daily Telegram*. Before he left for California to make his new home, Mr. Shober was the guest of honor at a hotel dinner in Adrian.

Following the resignation of GEORGE LOWE, RAYMOND RICHARDSON has been made composing room superintendent on the *Buffalo Times*. Mr. Richardson formerly was with the *Akron* (O.) *Times-Press*.

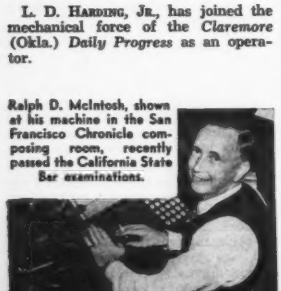
JACK SHEWELL has accepted the night foreman's post in the composing room of the Salt Lake City Tribune and Telegram. ROBERT PATRICK has been made his assistant.

MR. and MRS. DONALD L. SMITH, East Liverpool, Ohio, are the parents of a 10-pound son. Mr. Smith is foreman of the *Review's* press and sterotyping rooms.

JACK J. KALOVSKY has been named production manager of the *Athens* (O.) *Messenger*. He has served on the Cleveland newspapers.

When he recently passed his 50th anniversary as mailing room employe of the *Washington Post*, HARRY TAYLOR, now superintendent of this department, received from Publisher Eugene Meyer a note congratulating him on his long service "of which you have every reason to be proud."

L. D. HARDING, JR., has joined the mechanical force of the *Claremore* (Okla.) *Daily Progress* as an operator.



Ralph D. McIntosh, shown at his machine in the San Francisco Chronicle composing room, recently passed the California State Bar examinations.

Editorial

Men and Machines

THERE are at least three and perhaps ten times that many proven improvements in newspaper equipment which are prohibited from general usage by "social and economic considerations." This is another way of saying that the manufacturers of these forward-looking devices are fearful of union opposition.

Trade publications in the equipment field find it no novelty nowadays to receive frantic appeals for "no publicity for a while." This is the usual story: "Now if we can just keep under cover for a couple of years and be content to install a handful of units over the country, we'll eventually be strong enough to come out in the open."

From the publishers who, through local conditions, are able to install such equipment and give it thorough testing under operating conditions, the trade journal reporter gets the same reply: "Well, it's working fine up here. We've done such-and-such and saved so-and-so, but PLEASE don't publish anything about it yet, because it would just be putting my neck out."

What's the nubbin?

To union men who fear displacement of workers within their ranks, these new devices must be "sold" as the line-casting machine was to the hand compositors of another day: Anything which makes for better newspaper production makes possible greater newspaper acceptance, greater newspaper support, bigger newspapers and more jobs. Instances are shown where publishers have used the increased efficiency of new devices actually to increase the editorial and news content of their papers and heighten their prestige. In this increased prestige, union workers eventually will share.

Candidly, however, many publishers have looked upon these new devices as a means for reducing payroll expenses. That publishers blame their attitude upon the self-seeking nature of some union leaders does not serve to lessen the effort of these organized workers militantly to resist the installation of 1936 improvements or to battle for jurisdiction over these products and thus wipe out the savings they are planned to affect.

Permanently to prohibit the general use of equipment which will better stereotype production or materially increase the composition of machine type is a vain hope. No newspaper mechanical man with wide experience would argue that either present methods or the excellent modern equipment are the zenith of perfection. It is likely that the "threat" or "promise" of improvement shall always be present.

Every inventor knows that natural resistance to change is already too strong. Complicated patent situations and manufacturers' reluctance to undertake expensive revision of manufacturing processes are high hurdles. That ready and wide acceptance of a tried product which has reached the manufacturing state should be cramped by mutual fear of publishers and unions is a real tragedy in the history of newspaper progress.

Why not some joint national body of union and publisher representatives to study operation of new efficiency devices exhaustively before they go on the market? Mayhap such a permanent tribunal, presided over by an impartial chairman, might weigh the merits of innovations, consider the most economically sound procedure of its adoption and settle once and for all—in each instance—the questions which are left to the bickerings of local arbitration. The relationship of men and machines is distinctly not a local problem.

BOOKS

KEEPSAKE No. 54 of the American Institute of Graphic Arts is illustrative of the delightful lack of uniformity in typographical thinking by the nation's experts.

This little treasure, "Peter Piper's Practical Principles of Plain and Perfect Pronunication" was done by the Mergenthaler Linotype company. Paul A. Bennett, happening upon a copy of the alphabetical pamphlet published a hundred years ago in Philadelphia, conceived the idea of making photostat of each page and sending one of each of a wide group of present-day typographers. They were asked to layout that particular page as they visualized it, featuring the letter of the alphabet used in the original.

There were no strings on originality, except that the face of type used in the jingle accompanying the graphic presentation of a letter from the alphabet should be one of the Linotype series. Certainly there was no uniformity in the results obtained from this unique adventure in type—but each page is a pleasing novelty.

This clever presentation of modern treatment of an antique technique is obtainable from Linotype headquarters by request on business stationery. —B. C.

Mailers Hold Banquet

Chicago Mailers' Union No. 2 celebrated 43 years of organization at their recent annual banquet in the Cameo Room of the Hotel Morrison. The committee in charge consisted of Charles Colgrass, chairman; Louis Bannerman and Martin Barton.

Obituary

SAM YOUREE, chief of the *Nashville Banner* stereotyping department, died suddenly last month. He had held that post for over 16 years.

WILLIAM LEONARD, 57, superintendent of the *Salt Lake City Tribune* and *Telegram* pressroom, died recently following a heart attack. Born in the city, he had been a printer there 33 years. As a young man, he was a Mormon missionary in Germany for three years.

FERDINAND CHARLES LAMPE, 74, of Hoboken, N. J., died the middle of last month of pneumonia and heart trouble. For 25 years he was in the *Newark Evening News* composing room, and left there to do educational work in printing. He was author and publisher of several books on block printing, one widely used as a textbook.

WALLACE CAMERON TATE, 66, proofreader on the *Toronto* (Ont.) *Telegram* since 1914, died recently. He has been on the *Mail and Empire* previously.

ORMAND DAVENPORT, 38, a pressroom employe of the *Philadelphia Inquirer*, was burned to death in a fire of undetermined origin which recently destroyed his home near Vineland, N. J. His wife and three children, returning home, found the six-room building in flames.

A worker on many American papers during his 50 years as member of the ITU, THOMAS F. KANE, former president of the Boston Typographical Union No. 13, died recently in Boston. A native of Syracuse, N. Y., Mr. Kane was buried in Hartford, Conn.

HENRY L. HOMAN, 92, pensioned employe of the *Reading* (Pa.) *Eagle* mechanical department, died there recently as the result of a stroke nine months ago. One of the oldest Masons in Reading, he was placed on the paper's pension roll in 1935.

OSCAR MARVIN BARNETTE, 48, veteran sterotyper, died last week at a private hospital in Atlanta, Ga. He had been connected for several years with the *Atlanta Georgian-American* and was foreman of the sterotype department of the *Constitution* from 1926 to 1927.

HENRY BEERNINK, 60, a photo engraver formerly on the staff of the *Milwaukee* (Wis.) *Journal* and other Milwaukee newspapers and engraving shops, died at his home in Milwaukee, Nov. 2 after an illness of six weeks. He was a member of the Milwaukee Photo Engravers' union, local No. 19.

HOMER J. LESPERANCE, 66, composing room employe of the *Madison* (Wis.) *Capital Times*, died of a heart attack Nov. 5. He had been on the paper for nine years and had also worked for the *Madison* (Wis.) *State Journal* and other newspapers.

CHARLES W. KING, 76, veteran Milwaukee, Wis., printer and former proofreader on the *Milwaukee* (Wis.) *Journal*, died Nov. 4, at the Union Printers' Home at Colorado Springs, Col. He had retired from active work in 1925, after being a printer for 55 years.

OSCAR MARVIN BARNETTE, veteran stereotyper, died in Atlanta recently. He served as foreman of the stereotype department of the *Atlanta Constitution* from 1926 to 1927. He was a World War veteran.

WILLIAM H. BURTIS, 73, foreman *Jacksonville Florida Times-Union*, died Nov. 9 following a sudden illness.

ARTHUR B. BIERBAUER, 60, printer, died Nov. 6 of a heart attack at his home in Camden, N. J. For the last five years he had been employed in the *Camden Courier-Post* composing room.

Boston Engraving Conventioneers Crowd Post Plant to See Wet Plate Camera

Newly Designed Equipment in Use by Post Constructed for Maximum Convenience of Operation

WHILE many newspapers in the country are discarding the wet plate process of negative making in their photo-engraving departments and installing the film process, the *Boston Post* has just installed a Levy-Goebel Automatic camera as an auxiliary to the one they have been using the past few years for wet plate work.

The new camera is mounted upon a heavy steel monorail, resting upon sturdy cast iron legs. This beam is 15 feet long with an extension to 20 feet. Such construction allows the operator to work directly behind the camera.

The camera itself is built of aluminum, stainless steel and brass, and moves along the bed on wheels, as shown in figures 11 and 12 in the accompanying photograph, which are locked when in position (10). The leather bellows re-inforced in the corners by a new composition are held to the folds by a steel arm (7) which opens and closes with the movement of the bellows, thus preventing them from "bellying."

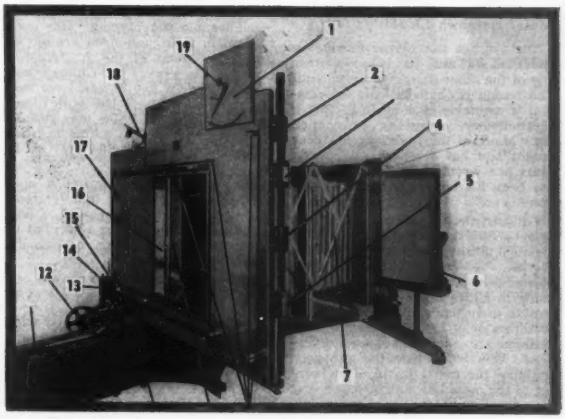
The copy-holder (6) is built of steel and has a spring back to take copy of various thickness. It revolves by means of a small motor controlled by a push button on the back of the camera (3). There is a circular scale on the back of the holder marked off in degree angles, so that the copy in color work can be revolved, instead of revolving the screen, and of course, in the reproduction of another half-tone, to avoid pattern.

Cameraman Works from Back

The back of the camera is the working spot. The ground glass (16) is so rarely used that it is pushed back to one side out of vision, but can be pulled back into place if wanted. All sizing and focussing is done by means of a scale on the camera bed. The arc lights are controlled by push buttons on the back of the camera and to the right of the operator (2). To the left of the operator is another scale (15) with an indicator. This scale is marked off in arcs of F values.

A pointer (14) on a perpendicular rod is moved to the number corresponding to the scale number on the copy and the arm of the scale (15), when moved to the pointer, opens and closes the lens diaphragm by means of a sprocket chain, the lens opening always varying in proportion to the reduction or enlargement in mathematic ratio to the screen opening and distance. Thus, all exposures are of the same approximate time for average copy.

Above and to the right of the operator is still another scale (1) measured off in marks indicating seconds of time. If the operator desires to give an exposure, say 10 seconds, he moves the finger on this scale to the 10 second mark. This automatically lifts a filter mask which is behind the lens. This filter is really the lens cap, and it is controlled by a small motor inside the camera on the back of the front board. The finger on the timer is also controlled by a motor in synchronization with the lens cap motor so that when it moves backward from the second mark and reaches its starting point the filter or cap falls back in place behind the lens. During the exposure a red light (19) indicates that the camera is in operation and acts also as a means to indicate if the lens cap is not functioning.



In the same area on the camera back as the push buttons for the lamps and the copy holder there are other buttons that control a motor which moves the front or lens board from left to right (4) or up and down (5), so that the lens literally travels all over the front of the camera. This, in conjunction with sliding telescopic masks in the back of the camera (8 and 9), makes it possible to make many separate exposures on the one piece of sensitized glass or film, whichever is being used at the time. The Post is using the wet plate and William McNeil, superintendent of the engraving department, states that the men have made as many as 20 separate exposures of different copy on the one piece of glass and have made eight different separate mask line and half-tone jobs, which are finished at one time. He further states that by having the staff photographers reverse their photo prints, seven separate news pictures of various sizes have been made on the one piece of glass and sent to the etcher without the necessity of negative turning. In other words, the "flat" was made on the camera.

Convention Crowds Post

The exposure time used by the Post is based upon the following standard for average copy: Highlight —F 22—10 seconds; Detail—F 32—25 seconds; and Flash—F 64—8 seconds. If the operator desires to mask off or increase the time of any portion of a copy or one of several copies coming in the same focus, he must stand near the copy holder which takes him away from the automatic timer on the back of the camera. But on the upper portion of the camera front there is a push button (20) which controls the lens cap.

The screen slides to one side out of view when not in use (17 screen box) and is brought back into position by means of a wheel to the left of the operator (13). This makes it possible for the completion of both line and half-tone exposures without removing the screen. The screen separation is controlled by a lever on the top of the camera to the left of the operator (18).

During the recent convention of the American Photo Engravers Association held in Boston, so many engravers visited the Post that Mr. McNeil said it looked as if the Post had annexed the convention.

Buys Unitube Press

The *Sidney* (O.) *News* has purchased a 16-page Goss Unitube press and stereotype equipment to be installed soon. Provisions have been made for running color. E. C. Amos, editor, said the News' expansion program includes many plant changes and the addition of an adjoining building. A large plate glass window will be placed in the pressroom for the purpose of admitting outdoor light and to permit passersby to watch the press in action.

Egyptian Wantad Display

Use of the present-day "Egyptian" style of type is extending into display classified columns. The *Cedar Rapids* (Ia.) *Gazette* has adopted one of these faces, Intertype Cairo, for use in giving classified advertisers the display sizes they demand, at the same time retaining an over-all light tone on the classified pages. The same kind of type was adopted recently by the *Rockford* (Ill.) *Star* and *Register-Republic*.

Proof Press Installed

Printing of circulars heretofore done on the large rotary newspaper presses, is one of the chief advantages of use of a modern proof press, according to Roland G. Bloomfield, foreman of the *Jacksonville Florida Times-Union* in whose ad-room a Vandercook 325-A cylinder proof press has just been installed. The customer, he points out, also is permitted to see his page ad exactly as it will appear.

Buys Immersion Pot

The *Hollywood* (Cal.) *Citizen-News* has ordered a 5-ton Kemp gas Immersion pot, and with its installation will move its stereotype department from the second floor, adjoining the composing room, to the first floor, next to the pressroom.

Detroit Free Press Is Modernized

Additional Space Provided in Ad Alley to Handle Increased Demands for Composition

A modernization program has recently been completed in the composing room of the *Detroit Free Press* by Milton E. Torell, production manager, and Hamilton V. Neill, superintendent.

Increasing composition demands and lack of space in the ad alley necessitated the removal of the job printing department from the composing room floor, thereby making available 1,200 square feet of additional space.

A complete revamping of the ad room, including the installation of a full page power proof press, additional ad benches and other equipment was then undertaken. Four new Intertypes, one a model "H" display machine, and three 4-magazine "C's" were placed in the exclusive ad machine alley.

To meet steadily increasing headletter requirements, a 4-magazine model "G" mixer Intertype is now on order. This will bring the battery up to a total of 47 machines.

Realizing the necessity for the elimination of the former intermediate step of placing monotype sorts into storage cans and therefrom sorting the cases, Mr. Torell installed additional case storage capacity.

The type cases are now filled directly from the casting machines. When a display type case runs low it is replaced with a full case from the case storage racks, which are placed adjacent to the Monotype department, containing a battery of two Giant casters, two material makers and a type and rule caster.

Before coming to the Free Press, Mr. Torell collaborated with architects in the construction of the new buildings of the *Los Angeles Times* and the *Seattle Times*.

He was formerly mechanical superintendent for the *San Francisco Illustrated Herald*, the Seattle Times, and the *New York Journal of Commerce*, production manager for the Los Angeles Times, and mechanical efficiency engineer with G. T. Viskniski and Associates.

New News Week Presses

The McCall Corp., Dayton, Ohio, has purchased two single-deck 32-page Goss High Speed Magazine Presses to be used in the production of *News Week*. One of these presses is for printing black only, but has provisions for color; the other is for black and additional color on both sides of the sheet. Goss High Speed Folders will deliver the magazines two abreast at full speed.

Intertype Net Jumps

Consolidated statement of Intertype Corporation operations for the third quarter of 1936 shows net earnings of $83,995.93 (on gross profits of $390,306.88) as contrasted with $81,485.11 net earnings for the corresponding period of 1935.

Purchased 8 Goss Units

The *Seattle Times* has purchased eight new Goss heavy-duty high-speed anti-friction press units and one pair of folders. The equipment also includes provisions for full run-of-paper color printing.

METALS

(Continued from page 1)

of metal is removed with the dross. This can be reclaimed easily by sifting it. The metal thus reclaimed is about 2 per cent higher in tin and from 2 per cent to 4 per cent higher in antimony than the stereo metal from which it was skimmed. Sifting this metal from the dross and putting it back in the pot helps to keep the tin content up to normal.

The correct casting temperature differs in various plants according to the kind of mats used, varying metal formulas, condition of cooling systems, and speed and methods of casting. It is impossible to set a hard and fast rule as to what is the best casting temperature because of these varying conditions. The best method is for the stereotyper to decide that for himself according to the appearance of the face of the plates.

Whenever trouble is encountered in casting good plates, it is well to check the cooling system in the casting boxes. It has been my experience that this is more often at fault than the metal. Trouble of this kind varies according to the water supply. In some localities, the water creates a scale in the cooling system much quicker than in others. Cooling systems should be frequently inspected to see that they are clean and free from scale.

Of all the things entering into the production of good stereotype plates, metal is probably the most changeable, and the most complicated. A thorough study of it is also probably the most interesting thing about the stereotype foundry. The most interesting vacation the writer ever had was spent this year in the lead and zinc mines and smelters in Kansas, Oklahoma, and southwestern Missouri this summer. There I saw lead and zinc ore being taken from the same mines. Some of the lead ore was remarkably high grade. Lead of a high degree of purity can be obtained, and in the best brands the impurities are negligible.

Made Interesting Trip

The principle ore is galena, a compound of lead and sulphur, and is usually found in association with zinc blende (a compound of zinc and sulphur). Lead ore usually contains enough silver to pay for its extraction. Metallic lead is very soft and malleable, and has a low tenacity. A freshly cut surface has a bright silvery color, and tarnishes rapidly in the air. The lower grades of lead are frequently contaminated with zinc and other impurities. I have on my desk an eight-pound piece of this lead just as it was taken from the mine. Except for its bright silvery color, it closely resembles a piece of coal in structure. It still has its bright silver color, and has not tarnished due to the silver in it. It is practically free from stone or other non-metallic substances, and has only very minute beads of zinc blende on it. These small beads are about the size of a pin head, and are amber in color. Zinc blende closely resembles resin both in color and appearance.

Here are a few interesting facts about the other metals used in stereotype alloys: Antimony is obtained from an ore called stibnite, which is a compound of antimony and sulphur, and it is mainly found and smelted in China. It is a very difficult metal to purify, but there are few brands which exceed 99.5 per cent antimony. The principal impurities in it are sulphur, zinc, and arsenic. It is white in color, does not tarnish easily in the air, is highly crystalline and brittle. It expands slightly at the moment of solidification.

Tin has a white color, not as bright as silver, and tarnishes very slowly in the air. It has a greater tenacity than lead. Tin is slightly heavier than antimony, but both tin and antimony are much lighter in weight than lead. Some brands of tin exceed 99.75 per cent tin. Other brands, containing impurities such as iron, copper, bismuth and arsenic are barely 99 per cent tin.

Metal Unknown Quantity

The average stereotyper knows less about metal and its behavior than any of the other things he works with. The reason is obvious; little information is available, and much of that is contradictory, erroneous, or confusing. Many of the things he has been taught and has accepted as true for years are wrong. So far, experience has been his best source of information.

For instance, here is a statement from a very good work on printing metals published by a British Smelting Works: "*Antimony expands on solidification*, and the presence of antimony in alloys of tin and lead counteracts their tendency to contract on solidification. *Printing metals then undergo no contraction on solidification.* This is an essential property, enabling the metal to fill every corner of the mould or matrix, and giving the necessary sharpness to the smallest detail."

On the other hand, we were told at the ANPA Mechanical Conference in Chicago this year by an authority on metals that "*There is no expansion in antimony.*" There are two contradictory and confusing statements, both by accepted authorities on metals. The first is only partially correct, and the second is definitely incorrect. The same authority stating that "*There is no expansion in antimony*" at the ANPA Mechanical Conference at Chicago this year went on record the year before at Detroit as saying that the purpose of antimony in metal is "for hardness and to *reduce shrinkage.*" These are two confusing statements coming from the same source.

Here are the true facts regarding expansion in antimony: the experiments and investigational work done by Matuyama at Tohoku Imperial University and reported in 1928 prove that there is expansion in antimony, but that all the generally used type metals shrink two per cent or more in volume during the change from liquid to the solid state.

H. Vance White, in Bulletin No. 13 of the Virginia Polytechnic Institute, makes the following reference to it: "The superior casting property of these alloys was at one time explained by assuming that they expanded appreciably as they changed from the liquid to the solid state, which forced the metal into all tiny lines and corners of the molds or matrices. Recently there has been more than a suspicion that such was not the correct explanation. Matuyama has shown that the generally used type-metal alloys all shrink two per cent or more in volume during the change from the liquid to the solid state. For reference, his results are given in Table 1."

TABLE 1.—VOLUME CHANGE OF TYPE-METAL ALLOYS

(All figures are percentages)

Composition			Shrinkage
Lead	Antimony	Tin	
76.0	16.0	8.0	2.06
79.0	16.0	5.0	2.06
83.75	11.75	4.0	2.04
92.0	4.0	4.0	2.61
50.0	25.0	25.0	1.24

"It is to be noted that the greater the proportion of antimony present in the alloy the less is the shrinkage. In the case of lead-antimony alloys, that alloy containing 75 per cent antimony and 25 per cent lead changes state without any change in volume. Antimony in excess of this proportion causes the alloy to *expand* as it freezes. With less antimony the alloy shrinks." And thus is one of our old established beliefs regarding the expansion of printing metals proven beyond any doubt to be incorrect.

Another common error is to draw conclusions from comparisons between the behavior of metal in type casting machines and stereotyping. One participant in a discussion on arsenic in stereotype metal at the ANPA Mechanical Conference at Chicago remarked that "if any of you have had the experience I have had with Linotype machines you know that arsenic is simply suicidal. It forms a dross in the mold and you will never get it out unless you drill it."

Linotype machines require a distinctly different metal than stereotyping, and what may be good in one is not good in the other; and what is harmful to one is not necessarily harmful to the other.

Arsenic Effect Not Proven

Possibly many have wondered why arsenic is detrimental in type casting machines and not detrimental in stereotyping. The explanation is really very simple. No one has ever definitely proven that arsenic is detrimental to the type itself, but it is harmful to the mouthpieces through which the metal flows. Its only harmful effect is that it clogs the small holes in the mouthpiece.

In stereotyping, the metal flows through an opening which is simply too large to be clogged by the small percentage of arsenic present. Once the metal gets past that opening, its effects on the plate are quite another thing. No conclusions should ever be based on a comparison made between two such completely different operations.

It would be no more unreasonable to say that tin is detrimental in stereotyping because metal with a high tin content will not work in Linotype machines. And, of course, we all know that such a conclusion would be incorrect. In addition to the differences in the size of the openings through which the metal flows, there is also the difference existing in the manner in which metal flows and settles in the stereotype mat and the way in which it acts when in contact with the metal mats in type casting machines. Metal will not flow and solidify against a metal mat as well as it will in contact with a stereotype mat. In connection with that thought, I wonder how many who will read this have ever made flatcasts from old "chalk-plates," which were metal plates coated with a one-eighth inch layer of chalk. Years ago, that was a quick and cheap way of making cuts of line drawings. Lines were cut through the chalk down to the metal plate, and where solid blacks were needed, the chalk was scraped off of the desired area.

Stereo Ability Paramount

This made, in effect, a very fragile stereotype mat; good for one, or (if you were lucky), two casts. If you failed to get a good cast the first time, usually a new chalk-plate had to be made because the chalk came off the metal plate along with the flatcast. Fifteen years ago I cast a good many such plates; taking great care drying the chalk and heating the metal plate —and still with all kinds of painstaking efforts had a difficult time getting good casts. The metal simply would not work in contact with the metal plate like it does when poured over a stereotype mat.

Any stereotyper who has ever made such casts knows beyond any doubt that metal does not behave the same when poured over stereotype mats as it does when in contact with a metal mold. Still, with all these very apparent differences between casting metal against metal, and casting metal against stereotype mats, the argument most often heard against arsenic in stereotype metal is that "since it is harmful in Linotype machines, it must also be harmful to stereotype metal." That is clearly a conclusion based on an unfair comparison.

The negative value of conclusions based on such comparisons is brought out by H. Vance White, Instructor in Metallurgy, in Bulletin No. 17 of the Virginia Polytechnic Institute when he states in regard to surface tensions of type metal alloys, "Thus, if results from surface tension determinations are to be of any practical value the conditions prevailing during the determination *must approximate those under which the alloy is actually used.*"

But after all that may be said for or against various metal formulas, methods, et cetera, good stereotype plates still remain largely the product of the stereotyper's ability and ingenuity in maintaining proper heighths, thicknesses and depths in his own department, and in constantly watching for the inaccuracies nearly always present in the forms delivered to him and diligent and persistent efforts not only to observe these inaccuracies, but also to correct them as far as possible. If the stereotyper accomplishes all these things, then he will have gone a long way toward doing his share in producing plates which will make correct printing contacts possible in the pressroom.

New Press in South Bend

Goss Installation Insulated to Aid Upstairs Radio Operation

Installation of the new Goss high speed anti-friction press at the *South Bend* (Ind.) *Tribune* has been completed. The new equipment consists of five units with color facilities and one pair of folders.

Work on this installation began in August after two units of the old Goss press had been dismantled and the new foundation completed.

The Tribune's new press will produce a paper of two to 40 pages in page multiples of two and from 40 to 80 pages in multiples of four.

Besides printing blacks, this press will handle full color. The Tribune's Sunday colored comics, which heretofore have been printed in another city, will be produced on the new press.

The press, which weighs about 19[illegible] tons, is being specially mounted on a patented spring suspension so it will not affect the broadcasting studios of WSBT and WFAM, Tribune stations, on the third floor of the building. This device was particularly developed by Goss to meet installation requirements of newspapers that have their own broadcasting facilities in the same building with the pressroom.

Under the press are six latest type Kohler reels that hold three tons of newsprint each and operate electrically in unison with the speed of the press. This makes a total paper capacity of 18 tons at the start of each run.

Paris Beacon-News Builds Anew

88th Anniversary of Paper Celebrated by Formal Opening of Structure

The 88th anniversary of the *Paris* (Ill.) *Beacon-News* was observed late last month by the formal opening of the new home.

The first paper in Paris was the *Illinois Statesman*. It was published in 1836 and survived three years. Three other newspapers followed and failed. In November, 1848, Jacob Harding, a practicing attorney who had come from Tennessee with newspaper experience, established the *Prarie Beacon*, now the Beacon-News.

Facade of the Beacon-News plant.

In 1926 the *Paris Daily Beacon*, one of the three daily newspapers published in Paris at that time, passed into the hands of E. M. Jenison, whose early newspaper training was received under the late A. W. Lee, founder of the Lee Syndicate.

In 1927 Mr. Jenison acquired the *Daily News* and merged it with the Beacon under the name of the Beacon-News. In 1927 the *Paris Daily Gazette*, founded in 1873, suspended publication, leaving the field to the Beacon-News.

The front elevation of the new structure is entirely of structural glass and solid aluminum, the glass being jade green with a jet black base and trim. The sidewalls are of brick, painted a harmonizing shade of cream. Trim on the sidewalls is in green. Striking by day, the building at night is bathed in light from huge floods mounted across the street. A special electric clock, set in an aluminum frame, is an ornamental feature of the front.

The front entrance opens into a lobby for the use of the public, containing built-in benches and novel writing desks in the windows, large enough to accommodate the files. Lights recessed in the woodwork above them provide illumination at night.

The business office is separated from the lobby, by a specially designed walnut counter extending the entire width of the room.

The editorial department occupies quarters between the business office and the mechanical departments with entrance from the front or side. The private office of the publisher opens off the editorial room, all being on the main floor.

Left above, Ernest M. Jenison, publisher of the Paris (Ill.) Beacon-News, and lower left is son, Edward W. Above is the composing room of the new plant recently opened by the Illinois daily.

Office ceilings and sidewalls above American walnut panelling are light cream to render the highest efficiency for the indirect lighting system. Fixtures of spun aluminum flood the offices and editorial rooms with indirect light. Desk lamps have been eliminated.

The floors in the lobby and offices are of rubber tile in a harmonizing pattern.

A special installation of a two-way telephone system provides inter-office communication, and also gives each phone access to two trunk lines by the simple manipulation of a switch on the instrument itself.

All radiation is recessed and screened with steel grilles decorated to match the walnut panelling and trim.

In composing room and press room walls and ceilings are painted snow white. Cabinets house the rollers in the press room and the machinists equipment in the line-casting row. Large windows of hammered glass yield a soft light by day.

A modern system of shop lighting, designed by one of the leading lighting engineers of the country, supplies an intense but soft light when nature fails. Fixtures of the glassteel, diffusing type, combining a large white metal reflector with a translucent glass enclosure shed a soft, mellow light that penerates every corner, leaves no shadow and produces no eyestrain.

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The Form-O-Scorch is serving publishers all over the world. You can depend on a Form-O-Scorch to serve you efficiently at all times. Where economical matrix preparation and quality work is desired the Form-O-Scorch is installed. There is a machine to meet your exact requirements.

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For Both Flat & Curved Mats

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BOX 131—WEST LYNN, MASS.

Etching room at the Banner engraving plant.

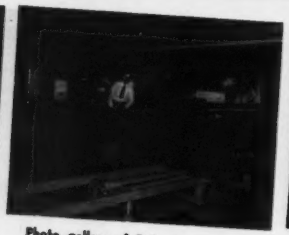


Photo gallery of Robertson camera in Nashville plant.

Another corner of etching department of Banner engraving plant.

Tom Ryan in stripping and printing department.

Banner Operating Engraving Unit

Starting with All New Equipment, Southern Paper Adjusts Its Layout to Weather Conditions

With an installation of all new machinery of the latest type available the *Nashville Banner* has put into operation a new engraving plant. Previously, the Banner had relied upon contract engraving with commercial plants.

Increase during the past few years of the use of art work in the news and a heavier demand for improved advertising illustrations emphasized the need for a plant directly connected with the other departments of the newspaper. Careful comparison of plants in operation by other newspapers was made before equipment was ordered.

The plant is located on the fourth floor of the Banner building, adjoining the composing room and part of the stereotyping department. It occupies 26 by 75 feet, which has been divided by glass and wood partitions.

Howard Gamble, former manager of the Nashville Engraving Company, is superintendent of the new plant.

The plant is being operated on the open shop basis and began work with a staff of five men, in addition to Mr. Gamble. The other employes are Tom Ryan, cameraman and etcher; C. O. Fore, artist and finisher, Ed Sadler, etcher, Joe Schmidt, cameraman, and Ed Gamble, apprentice stripper and printer.

Equipment of the plant is headed by an installation of two of the newest type of Robertson cameras. One is a 24-inch automatic focusing camera, with Douthitt diaphragm control. It has a Pen-Ray Hi-lite 20-inch lens, manufactured by the Hunter-Penrose Company, of London. This camera has a disappearing screen with stay-flat holder. It also has a vacuum back holder and a wet plate holder.

The other Robertson camera is a 20-inch unit with a 16½-inch Goertz Artar lens. It also has the Douthitt control and stay flat and wet plate holder.

Both cameras are equipped with two Gelb 35-ampere carbon lamps, mounted to move in unison with the copy board.

In the cameras, Eastman orthochromatic film of normal speed is being used. Film is stored in an Andrews film cabinet.

Completing the equipment of the photographic gallery are two dark rooms for strip film and one for wet plates. A feature of the strip-film rooms is a cooling system, thermostatically controlled, for the strip-film developer, which is important in a region of high summer temperatures such as is Nashville. This is operated by a Frigidaire unit, with 25 feet of cooling coils.

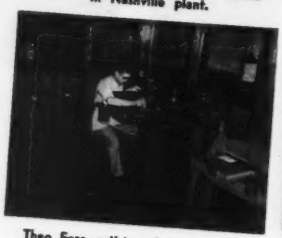
The Stripping and Printing department, adjoining the photo gallery, is equipped with a Wesel Vacuum printing frame, size 24 by 30 inches, and a Pease heli-o-lite two-speed, 45-90, printing lamp. Also in this department are a Master negative drying cabinet with electrical time control, and a Wesel plate whirler, size 23 x 29 inches. The department's equipment is completed with an E. G. Andrews stripping table, marked by stainless steel rulers in both picas and inches.

Equipment of the etching department includes one Master burning-in stove, one Master type B etching machine with rocking tray unit, and a plate cooler which was made specially for this plant.

In the routing and blocking department equipment consists of one Texto metal cutter, with 30-inch table; one Wesel radial arm router, size 38 x 41 inches; one Lehigh electric grinder, and one Wesel combination saw and trimmer.

Plant equipment is completed with an American shading machine and a Vandercook No. 320 proof press, both of which are located in the Screen Laying department.

The plant is employing 60-line screens and is using Zomo A-Z alloy metal.



Theo Fore, artist and engraver, at Wesel router.

Edward Gamble, apprentice, at Vandercook No. 320 proof press.

Howard Gamble, head of new engraving department.

New Weekly Plant

The *Chilton County News*, Clanton, Ala., moved Oct. 15, into its new two-story brick home.

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Branch for Matrix Contrast

Yewdall Returns After Setting Up New Branch in London

The Matrix Contract Corporation, sole licensees of the Percy L. Hill matrix contrast patents, has established a branch in London. Clifford Yewdall, secretary-treasurer, returned to New York on the Queen Mary, November 2, after completing organization of the new branch.

The company's sales will be handled by Funditor Limited. Trial installations are being made in several large London newspaper and commercial printing plants, Mr. Yewdall said.

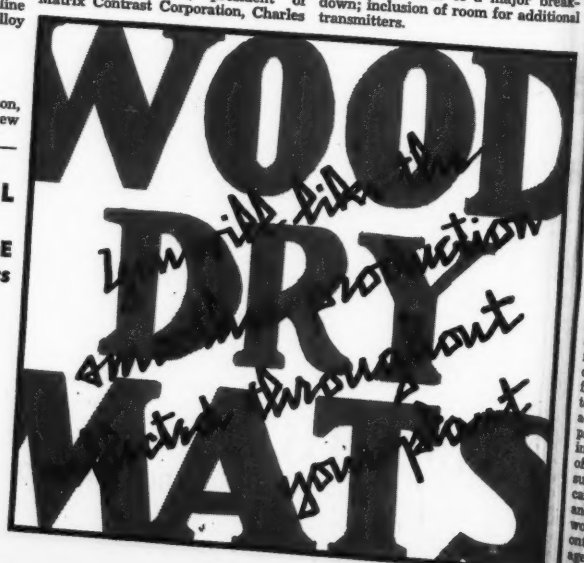
Offices of the new company are at 9 Southampton Street, New Holborn. Charles R. Hubbard of Boston, a Matrix Contrast service crew manager for several years, has been placed in charge of the London service branch. It is expected that Mr. Hubbard will remain in London only until he can properly train British service men.

Lon. S. Landers, president of Matrix Contrast Corporation, Charles H. Stout, vice-president, Mr. Yewdall, Norman Hurtley, F.C.A., London, and B. Mattlatzki of Funditor Limited, are the directors of Matrix Contrast Limited.

KSTP Finishes Improvement

Work on KSTP's $300,000 transmitter re-location, in Minneapolis, which will give the station vastly increased coverage and an unusually high reliability of service, is nearing completion, with the station expecting to go on the air with the new installation in a few days.

Features include: a 363-foot vertical uniform cross section antenna to replace the present 168-foot self-supporting tower; installation of an extensive trobule supervisory system for the location and automatic rectification of any sort of trouble; installation of a 1,000-watt auxiliary transmitter, which, powered by a gasoline-driven alternator, will start automatically and take the station's programs in case of a major breakdown; inclusion of room for additional transmitters.



Speed Keynote of British Show

Ninth International Printing, Stationery and Allied Trades Exhibition Opens on November 5

Production speed will be the keynote of the Ninth International Printing, Stationery and Allied Trades Exhibition which opens at Olympia, London, Nov. 23, and closes Dec. 5.

Application by printing trade unionists in Britain for a shorter working week of 40 instead of 48 hours has focussed the attention of the trade on the necessity for speeding up production and consequently maintaining production costs on an even basis despite a decrease in productive hours, and a consequent increase in wages.

New types of mechanical feeder, in which the sheets of paper are sent down the feed board in a continuous stream, instead of as normally in individual sheets, are a new development that will be exemplified on a number of presses at the exhibition.

The latest English inking development, at present applied only to offset machines but being developed for letterpress work, will also be exhibited at Olympia. This consists of a bank of four rollers, two of steel and two of composition, which receive extra stiff-bodied ink straight from the ink duct and by a combination of friction and heat reduce it very rapidly to printing consistency.

New Ludlow Faces

Three new type faces below now available in matrix form from Ludlow Typograph Company, Chicago:

request this face

BODONI MODERN
Available 6 to 72

the new attraction

BODONI MODERN ITALIC
Available 6 to 48

highly honored

HAUSER SCRIPT
Available 24-72

like a tall spire

BODONI CAMPANILE
Available 18 to 72

Syphon for Nitric Acid

The *Buffalo* (N. Y.) *Evening News* has taken steps against dangers accompanying possible breakage of carboys containing nitric acid used in its engraving department by a simple arrangement just outside the door of this department.

A shallow acid-proof vat has been built and covered with planks, laid a few inches apart to form a platform large enough to hold several carboys. A compressed air pipeline from the engine room has been led to this platform, for siphoning the acid directly from the carboys into pitchers in which it may be carried in ease and safety, with no chance of painful and dangerous accidents, such as sometimes result when the carboys are moved about too much and breakage occurs. The vat itself would prevent the acid from running onto the floor proper, in case of breakage of any carboys standing on the platform.

The Eyes Still Have It, Says Farrar

Gilbert P. Farrar, typographical counselor traveling with the A. T. F. Printers Progress Special, in an interview in Detroit, predicted that within a short time newspapers would be printed in 12-point type, and that white space between lines will be increased. Mr. Farrar, however, said he was not certain the trend toward larger type indicates the eyesight of the average reader is weaker than that of our ancestors who read with ease from type which we would consider microscopic, and who read it by kerosene lamplight. "I believe the trend is the result of our greater need for the ability to read while we run," he said.

Speeds Up Production

The *Tulsa* (Okla.) *Tribune* has speeded up its presses to a rate at which it can now publish 10 copies a second. By using the entire 64-page press in simultaneous dual production, the Tribune is now publishing its home edition in 48 minutes.

Engravers Employment Up

Some indication of employment conditions in the industry is seen in the recent figures of the *Photoengravers Bulletin*. The number of journeymen unemployed the middle of this year was 1,353, as contrasted with 1,609 the same date in 1935. Thus the percentage of unemployed has dropped from 18.7% to 15.6%, not including International members and members holding traveling cards. The present total of journeymen is 8,681.

★ Hauser Script

A LUDLOW ORIGINAL

The Distinguished Display Typeface of the Year—

Splash in a line or two of this swank new Hauser Script and you add verve to any page. The feeling of handwork is deftly preserved without the slightest sacrifice of legibility. Heavy enough to stand up well when printed in color, the characters are yet spirited enough to "go" almost anywhere in black. And this sparkling Ludlow original blends effectively with other modern typefaces. This new typeface is available in sizes from 24 to 72 point.

Bodoni Campanile

Tall, slender, and graceful, like the celebrated bell-tower for which it is named. Letterspaces effectively, affording remarkably high letter count. In sizes 18 to 72 pt.

LUDLOW

Tempo Heavy Italic

• • • permits a new and wider range of effects with a distinguished versatile sans-serif family. The size range is 12 to 72 point.

Ludlow
TYPOGRAPH COMPANY
2032 Clybourn Avenue, Chicago, Illinois

Mechanical Slipboard A New Boon

Columbus Dispatch Printer Uses Radio Parts and Other Material in Building Device

Dwight L. Burk, a printer for 24 years, the last two of which have been spent at the Columbus (O.) *Dispatch*, is the inventor of a new mechanical chapel slipboard. His hobby is art and radio work and the new slipboard incorporates both of these.

Made of galvanized iron that has been specially treated then painted, and trimmed with chromium plating, the board stands 6 ft. 7 in. high and is 5 ft. long.

As may be seen from the accompanying photograph, the left panel contains names of all subs employed in the Dispatch composing room; the center one shows regulars (first two columns) and subs (extreme right column), and a time panel at the upper right of the board indicates starting hours. Bulletins and other chapel notices are placed in the space at the lower right.

New mechanical slipboard in Columbus (O.) Dispatch

Mechanical Heads Like It

The slipboard has the enthusiastic support of both Superintendent C. F. Tessier and Foreman Carleton Berry.

"It relieves a lot of the usual confusion and misunderstanding and simplifies the hiring of subs," Mr. Berry pointed out. "We used to stand before the old board and it would take us 10 minutes to figure out what subs were available and get the other information we wanted."

By placing the board directly in front of Mr. Berry's desk in the composing room, he is enabled to make up his pay roll at a glance, he said.

Burk's time and expense in constructing the unique slipboard will be paid through voluntary contributions by members of the chapel, who approved it by a referendum vote. Patents have been applied for.

Burk points out that it was designed to keep the substitutes at all times in their priority standing, whether they work a day or night shift. It also eliminates cardboards and pencil for hiring.

Covers All Situations

A time change panel is incorporated to show starting time of shift for substitute, if otherwise than the regular starting time of the regular for whom he is working.

Substitutes appear in the left panel in priority, which is maintained at all times, whether showing night or day, as a metal slide is provided which will close either shift without changing position on the board.

Regulars, as well as substitutes, appear in the center panel in priority and are assigned a number, which they maintain at all times. Substitutes must hire another substitute after they have worked five days, which constitutes a full week, thus the necessity for substitutes' names appearing in the center panel. The number is duplicated on the face of a plug which remains alongside the journeyman's name until used in the hiring of a sub.

In the left-hand panel where the sub's names appear, there are seven jacks, one for each day of the week. The regular or sub who desires to hire a substitute for work takes his assigned number plug and places it in the jack which represents the day he wishes the substitute to work for him.

Just to the right of the seven jacks under the panel marked "Change of Time," opposite each sub's name is a small jewel light with switch. The office or any journeyman who has or desires a change of time, other than the regular starting time of that particular shift, throws the switch, lighting the red light.

The substitute then refers to the time change panel, where he will find his numbered plug (the number corresponding to his permanent number in the center panel) plugged under the starting time of his shift.

All Profit by Board

By various colors of plugs, arrangement has been made to close name, hire for "TF", office and journeymen daily hiring.

Advantages of such a system, according to Burk, are:

1. That the journeyman does not have to return to the office and open his name in order to be open for the following day's work. This applies to stretch, unless indefinite "TF."

2. It means that a sub has a chance to work the day following his stretch without waiting to be released by the regular before starting time and would eliminate the necessity of a regular releasing a sub the day before in order to give his substitute his rightful chance for the following day's work.

Measures Type Visibility

New Lenses Apply Filter Process to Check Legibility

A "visibility meter" developed for lighting research work was used recently for measuring newspaper type legibility by Dr. Matthew Luckiesh of the General Electric Company's Nela Park Laboratories, Cleveland. The test was initiated by a public service company's lighting engineer, of Springfield, Ill., who became interested in the subject of newspaper type legibility as the result of an article in the *Illinois State Journal* announcing that newspaper's installation of Intertype Regal news type.

According to the State Journal, the Luckiesh-Moss visibility meter was developed by Dr. Luckiesh and his assistant, Frank Moss, to provide a standard and accurate means of measuring visibility and lighting requirements. The meter is held before the eyes in the same position as a pair of eyeglasses. The observer, looking through it at the specimen of type to be studied, sees the type through two colorless photographic filters which are in approximately the same position as the lenses on a pair of glasses. These filters, however, can be rotated and are divided into precisely graded sections of density, each section filtering out a little more light than the previous one and thus making the type a little more difficult to read.

The observer starts with the meter set a point where he can read the type easily. Then he slowly rotates the filter until he finally reaches a point where he can no longer read the specimen of type.

Applying the same test to a second type face, the difference in visibility or ease of reading between the two types can with a little figuring be expressed numerically. Thus the Intertype Regal face, compared with the type that was formerly used by the Illinois State Journal, was found to have 15.5 per cent greater visibility.

'Printers Must Advertise'

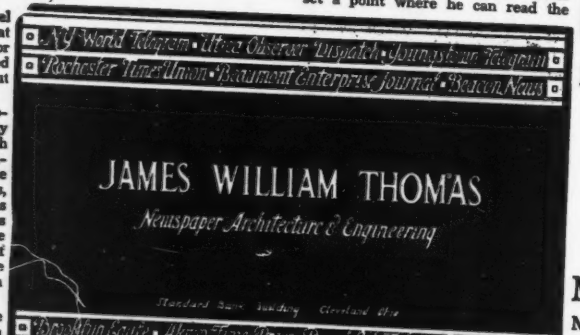
With 261 persons present, members of the Associated Printing Industries of the East Bay held their fourth annual anniversary dinner recently at Oakland, Cal. Al C. Joy, advertising director, Pacific Gas and Electric, was speaker of the evening.

Mr. Joy estimated the value of printing products produced annually in the San Francisco Bay area of California at $50,000,000, with upwards of 5,000 employes.

"The printing business is closely allied with advertising business," he said, "yet you printers are the worst advertisers in the world."

Indianapolis WNU Moving

The Indianapolis offices of the Western Newspaper Union will move Jan. 1 into new quarters that will cover half of a floor of the Murphy building here, Elmer A. Nordholm, manager, announced. The new quarters virtually double space now in use by the organization in the Century building. Plans also are being made for installation of new equipment. The Indianapolis branch has been in operation 20 years.


N. Y. World Telegram • Times Observer • Dispatch • Journal-Post Register
Rochester Times-Union • Beaumont Enterprise-Journal • Beacon News
JAMES WILLIAM THOMAS
Newspaper Architecture & Engineering
Brooklyn Eagle • Akron Times-Press • Royal Oak Tribune • Houston Press
Cleveland Press • Pittsburgh Press • Portsmouth Post

When we say:

"MORLEY MATS *are* BETTER"

. . . we mean just THAT!

Samples will prove it

Write for them

MORLEY BUTTON MANUFACTURING CO.
Portsmouth, New Hampshire
New York Office—46 E. 11 St.

Oregonian Finds Color Use Growing

Buys New Press Equipment with Which to Handle the Expected Rise in 1937

In expectation of greatly increased use of color in 1937, the *Portland Oregonian* has announced purchase of a 16-cylinder multi-color Pancoast press, built by R. Hoe & Co. at a cost of $150,000 including plate-making equipment.

The new unit will be shipped Dec. 1, and will be in operation March 1, the Oregonian has promised its readers. The press will supply four colors for every page in the comic, magazine and farm and garden sections.

Need for the new color equipment was told by the Oregonian in a front-page message reporting that the newspaper has enjoyed a 40.3 per cent gain in four-color advertisements this year over last.

The number of four-color advertisements published in recent years was: 1928, 18; 1929, 47; 1930, 46; 1931, 48; 1932, 93; 1933, 76; 1934, 131; 1935, 176; 1936 (based on reservations for the rest of the year), 247.

Linotype Installations

Linotypes recently have been installed by the *New Haven Register; Kewanee* (Il.) *Star-Courier; Taylorville* (Ill.) *Breeze-Courier; Bath* (Me.) *Times; Biddeford* (Me.) *Journal; Hyannis Cape Cod Colonial; New Bedford* (Mass.) *Standard-Times; Littleton* (N. H.) *Courier; Bayside* (N. Y.) *Times; Little Falls* (N. Y.) *Evening Times; Schenectady* (N. Y.) *Union-Star; Enid* (Okla.) *Events; Oklahoma City News; Philadelphia Record; Sayre* (Pa.) *Evening Times; Scranton* (Pa.) *Times; Knoxville Journal; Mount Pleasant* (Tex.) *Times Review* and *Daily Times;* Waco (Tex.) *News-Tribune* and *Times-Herald; Harrisonburg* (Va.) *News-Record; Roanoke* (Va.) *Times* and *World-News; Tacoma* (Wash.) *Times; Sheridan* (Wyo.) *Press; New Brunswick Free Press,* St. John, N. B.; *St. Thomas* (Ont.) *Times-Journal.*

Printers Exempt from Tax

Printers, electrotypers, stereotypers and manufacturers of matrices do not have to pay the three per cent retailers occupation tax in Illinois. The state lost its fight to collect this tax when the Illinois Supreme Court upheld the Cook County Circuit Court.

Excavations Are Begun

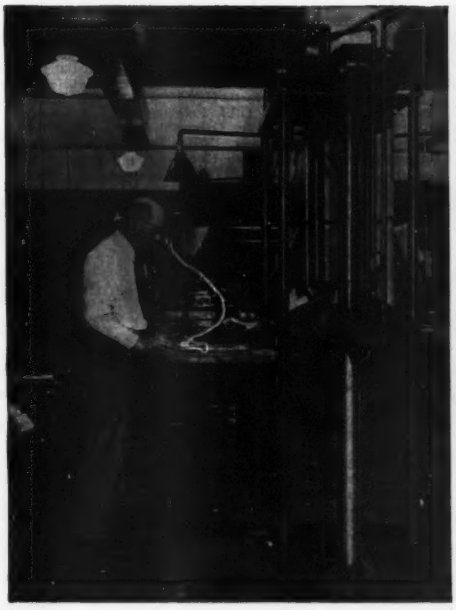
Excavations for the annex to be added to the *Greenville* (S. C.) *News* building have been started. The two-story brick and steel structure costing approximately $55,000 is expected to be completed within six months.

Engravers Get Increase

The Chicago Photo Engravers Union No. 5 recently signed a one-year contract with the Chicago Newspaper Publishers Association, granting a $2.00 per week increase for both day and night workers. The contract provides for a five-day, 40-hour week, with the new hourly rate on the day side $1.4875, or $59.50 for 40 hours; and $1.675 per hour nights, or $67.00 for 40 hours.

CROKE
PHOTO-ENGRAVER'S SUPPLIES
Machinery, Metals, Chemicals and Equipment
ALLAN B. CROKE COMPANY
WRITE FOR CATALOG

SAVES COMPOSING ROOM FLOOR SPACE



The pictures above illustrate **Stahi's** compact **Form Filing Units,** as they appear in the **Composing Room of The Portland, Oregon Journal.**

Crowded composing room space slows up operation and increases production cost!

The Stahi Power-Lift Form File is an economical way to gain **Composing Room Floor Space,** without expensive building alterations. A system of filing forms with a minimum number of make-up trucks, and each and every form instantly available as required. **Write us for complete information.**

STAHI NEWSPAPER SUPPLY COMPANY, INC.

1020 CROCKER STREET
LOS ANGELES, CALIF.

538 So. CLARK ST.
CHICAGO, ILLINOIS

417 OREGONIAN BLDG.
PORTLAND, OREGON

10 Superintendents Prefer Electros

Metropolitan Dailies' Reaction Convinces Agency Executive That Use of Mats Is "Pound Foolish"

A decided preference for electrotypes for one-color newspaper advertisements instead of matrices, was voiced by advertising and mechanical executives of ten metropolitan dailies recently polled by George W. Speyer, production manager of J. Walter Thompson Company, Chicago.

In making this survey, Mr. Speyer asked the following questions:

"1. Is it true that you prefer mats in place of electrotypes?

"2. Is it true that you have better reproduction in your newspaper from mats rather than electrotypes?

"3. What do you receive from most national advertisers—mats or electrotypes?

"4. Do you use the actual mat that is sent or do you make your own zinc from the proof attached to the insertion order?"

Mr. Speyer learned that all ten newspapers prefer electros to mats because the former assures better reproduction; that there is a decided trend among national advertisers to supply electros instead of mats, but in those cases where mats are furnished the newspapers, generally, do not make their own zinc from the proof, but use the mat sent, unless, for some reason, it is not suitable for stereotyping.

Declaring use of mats "is penny wise and pound foolish," Mr. Speyer told EDITOR & PUBLISHER the difference between the cost of mats and electrotypes "is in the nature of insurance for better printing and, consequently, a more appealing advertising message to newspaper readers."

Individual comments from those answering the questionnaire follow:

R. B. Liggett, *St. Paul Dispatch & Pioneer Press*: "We find that in many cases we can make a better reproduction from electrotypes than is possible from mats. Sometimes a mat is faulty which makes it difficult to reproduce a clear and perfect printing. . . . You asked what we received from most advertisers—mats or electrotypes. The division is about on a 50–50 basis."

Richard M. McLean, *Minneapolis Journal*: "We prefer electros rather than mats. We get better reproduction from electros. We use the mat sent us by the agency, commonly called the Job Mat. We receive electros in most cases from national advertisers."

H. D. Guy, *Dallas News* and *Journal*: "Our mechanical department advised that as a rule electrotypes preserve the originality of the ad better than mats—for the reason that too often advertisers are given to taking too many mats from one original plate by which practice much of the detail becomes dulled for reproduction. . . . As a rule, most national advertisers furnish electrotypes for our use."

C. M. White, *Sioux City Journal*: "We wish to advise that we prefer electrotypes to mats as we always invariably have better reproduction in our paper from electrotypes. It is true we get good results from mats, as a rule, but they are not always dependable. When we receive a mat from an advertiser we use this mat and do not make our own zinc plate. Most national advertisers today are sending electrotypes."

William Simpson, *Philadelphia Evening Bulletin*: "We prefer electros in place of mats because we get better results from electros. Whether an agency, or advertiser, supplies electros or mats the printing results very often depend upon the quality of the master plate, or the quality of the type from which the electrotype or mats are made."

A. F. Hall, *Milwaukee Journal*: "Electros result in better reproduction. . . . We receive both mats and electrotypes from national advertisers, we would say on about a 50–50 basis."

Brice McQuillin, *Detroit News*: "The News does not prefer mats to electrotypes and as a rule, most advertisers supply us with electrotypes. Generally, electrotypes give more satisfactory printing results but we can also get satisfactory printing from good mats. We make zincs from the copy sent in with orders only when the mats, or plates, are received in bad condition."

R. W. McCarthy, *Houston Chronicle*: "It is not true that we prefer mats in place of electrotypes, as we find that electrotypes in practically every instance give much better reproductions than mats. We use the actual mat that is furnished us and we do not make our own zinc from the proof attached to the insertion order. In regard to which we receive the most from national advertisers—mats or electrotypes—we find that this is about 50–50."

B. J. Horner, *San Antonio Light*: "We much prefer to print from an electrotype as we invariably secure better results. . . . National advertisers using large half-tone illustration almost invariably furnish electrotypes."

John W. Park, *Chicago Tribune*: "We prefer to receive electrotypes of ads. This is particularly so in the case of ads containing halftones. It has been our experience that better reproductions are obtained when electrotypes are used. One or two additional stereotype operations are required when mats are furnished and each operation results in an additional loss of depth and sharpness in our printing plates. When mats are received we use the mat for making a flat cast to be used in our page form. We do not make zincs from the proof attached to the insertion order, except in a few cases when the original mat has been damaged or fails, for some other reason, to give a satisfactory reproduction. In such cases cost of zinc is charged to advertisers."

Tennessee Plant Opened

Union City Messenger Has Open House October 30 and 31

A trim new 43 x 70-foot one-story brick building was opened Oct. 30 as the home of the *Union City* (Tenn.) *Daily Messenger*, which became a daily in 1929. The front office is divided into one large room for the news and business staff and a smaller room for the publisher, C. B. Dement.

New home of the Tennessee paper

The back shop has ample space to house the Goss Comet press and the three Linotypes, Model 14, 5 and 1. The equipment also includes a gas-burning casting box, a Kluge job press, and an electric saw.

Natural Hot Water Heats New Plant

The *Klamath Falls* (Ore.) *News & Herald*, morning and evening dailies published by the Southern Oregon Publishing Company, this month moved into a new plant.

The building now occupied by the News and Herald was constructed in 1907 for the *Klamath Falls Northwestern*, a newspaper whose days in the thriving young western town were numbered, partially because of the pretentiousness of the plant and its elaborate equipment. Publishers of the News & Herald have remodeled the building completely.

Appropriately enough, front offices have been finished with beautiful walls of knotty pine paneling and celotex. Many of the Pacific Northwest's largest pine lumber mills are located in Klamath Falls.

A duplex tubular press was installed in the shop.

Probably no other newspaper in the United States enjoys the same kind of heating system as the News & Herald. The building is heated with natural hot water from nearby hot springs furnishing a year-round supply at a negligible cost.

Linotype Faces Adopted

Linotype Excelsior recently has been adopted by the *Corpus Christie* (Tex.) *Voice; Scottsbluff* (Neb.) *Daily Senator; Kilgore* (Tex.) *Daily News; Coshocton* (O.) *Tribune; Springfield* (Mo.) *Ozark Journal; Newcastle* (Ind.) *News-Republican; Joliet* (Ill.) *Free Press; Bridgeport* (Ill.) *Leader; Galena* (Ill.) *Advertiser; Urbana* (Ill.) *Evening Courier; New Albany* (Ind.) *Ledger; Portsmouth* (O.) *Times; Zanesville* (O.) *Herald; Cleveland News; Sanford* (N. C.) *Herald; Schenectady* (N. Y.) *Sunday Sun; Galion* (O.) *Inquirer*. The *Ord* (Neb.) *Quiz; LaSalle* (Ill.) *Post-Tribune; Philadelphia Record; Bayside* (N. Y.) *Times; Harrisonburg* (Va.) *News-Record*, have adopted Linotype Ionic.

Buffalo Wage Increases

The *Buffalo* (N. Y.) *Evening News, Buffalo Times* and *Buffalo Courier-Express* have effected one-year contracts, retroactive to Aug. 19, with the local typographical, pressmen's and electrotypers' unions, granting each an increase of $2.67 in weekly pay.

Under the new typographical union scale, printers on the day side receive $9.20 per 7½ hour day, five days a week, and on the night side, $9.70 per day.

As for the pressmen's union, journeymen receive $42.67 weekly on the day side and $42.92 on the night side; the man in charge, $47.67 on the day side and $47.92 on the night side. The stereotypers receive $8.53 2/5 a day on the day side and $9.03 2/5 on the night side.

Robertson Named Chairman

Election of officers for 1937 marked the closing session of the Southeastern Convention of the American Pulp and Paper Mill Superintendents' Association at the Hotel Virginian at Lynchburg, Va., Oct. 31.

R. B. Robertson, Jr., of the Champion Paper & Fiber Co., Canton, N. C., was elevated from first vice-chairman to chairman, to succeed E. Rylamd Nebbitt, of Richmond.

Other officers are M. H. Teter, of the Mead Corporation, Kingsport, Tenn., first vice-chairman; Andrew Foley, of the Hummell-Ross Co., Hopewell, Va., second vice-chairman, and C. Gents, of the Champion Paper & Fibre Co., secretary-treasurer.

Projector Serves Public

The *Spartanburg* (S. C., *Herald-Journal*, "hosts" at election parties and other affairs which have attracted many thousands of upper South Carolinians, has purchased a large new Bausch and Lomb projection machine for its outdoor news bulletin service. The new equipment was first used last election night, projecting returns, flashes and bulletins from the second floor of the Herald-Journal building across West Main Street to a large screen on a downtown hotel. Simple in its operation, the machine required only two reporters to take bulletins off the printers and make up local shorts for the slides.

USE DEPENDABLE UNIFORM Certified DRY MATS

Reduce pressure in molding, save time in scorching and cast with less heat. Reliable for every dry mat need.

CERTIFIED DRY MAT CORPORATION
500 MADISON AVENUE NEW YORK, N.Y.

MADE IN THE U.S.A.

The Layout Calls for HUNDREDS of MITERS

Rouse

Vertical Rotary MITERER

will produce them in a few minutes, even though there are many different measures and some may be on strips as small as one-half pica.

Right and left hand miters are cut in a single operation, direct from strip material. Previous cutting to length is not necessary. The quick setting gauge, and exclusive, patented ROUSE automatic clamp make such speed possible.

Write for illustrated circular or see it in operation on Printers Progress Special.

H. B. ROUSE & CO.
2212 Ward St., Chicago, Ill.

Old Nickel Plating Outfit Applies Practical Rustless Coat to Machines

RECLAIMING old abandoned equipment and putting it to work is a pastime of Harvey R. Capps, Sr., head machinist of the *Jacksonville, Florida Times-Union*. And his spare time diversions usually pay dividends.

Several years ago, the Times-Union purchased a nickel-plating outfit for "hard-surfacing" regular page forms and plates for long runs. But due to the length of time required for the nickeling process, and the discovery that the veneer would not stand up, the experiment was abandoned.

Recently Mr. Capps decided that his line casting machines and other machines in the composing room were in need of winter "clothes." How to dress them up gave him little concern, however, for he already had the nickeling outfit in mind.

With his assistants, he resurrected the plant, and set it up in the machinists' room. Then, from one machine at a time, he removed the "bright" parts and treated them to an electric bath.

This bath, apparently, was just what the doctor ordered, for in about 45 minutes, the first batch of parts was removed from the vat, shiny and new, and ready to be placed back on the machines. The results were pleasing.

The Linotypes will be followed by the Monotypes, Ludlow and Elrod casters, and other machines having parts that are subject to tarnish, Mr. Capps said.

The nickeling outfit is composed of a 250-gallon vat for water and chemicals, and a 500-watt generator for generating current.

60 Years a Printer

Edward Bartlett Breck, Pittsfield (Mass.) Eagle proofreader, has passed his 60th year as a printer, much of which time was spent as an operator. He learned his trade on the Larned (Kan.) Chronoscope and the Wilkes-Barre (Pa.) Record. At 80 he does the chores on his small farm and commutes by bus daily.

New Power Proof Press

Vandercook Officials Enthuse Over Addition to Their Line

The new No. 317 Vandercook power proof press, capable of printing 1,500 sheets an hour, giving a combination of job press production and cylinder press quality, has been announced by Vandercook & Sons, Chicago.

The press will print type forms, halftones, or four-color process. Automatic ink distribution is adjustable to cylinder press accuracy. "Hair-line" register can be maintained at a speed of 1,500 per hour, it was stated at the Vandercook plant.

"Printers have long accepted short runs as a convenience to the customer rather than profit makers," said one official. "The No. 317 Vandercook solves a proving problem and fits in as a production machine."

Pepping Job Composition

With its goal the function of "composing room to the printers of America" the International Trade Composition Association has been advised by its new president, Sol M. Cantor, to support a cooperative advertising campaign authorized at the September meeting in Cincinnati.

"I feel," said Mr. Cantor in a letter to members, "that our membership is honest in its endeavors to do a better job and deliver a better product; and backed by this advertising campaign, we can go places. Work through the association to eliminate the evils which exist in our business—needless price-cutting, metal abuses, credit abuses, etc.," he counselled.

LETTERS

EQUIPMENT REVIEW:

I am advised by the American Type Founders, who formerly made aluminum type for front page headlines in several series, that they have discontinued this line.

How are newspapers meeting this emergency? Are they no longer using six, eight, or ten line Gothic? Are they getting such faces on the Ludlow or are they using metal type from the American Type Founders or old style wood type?

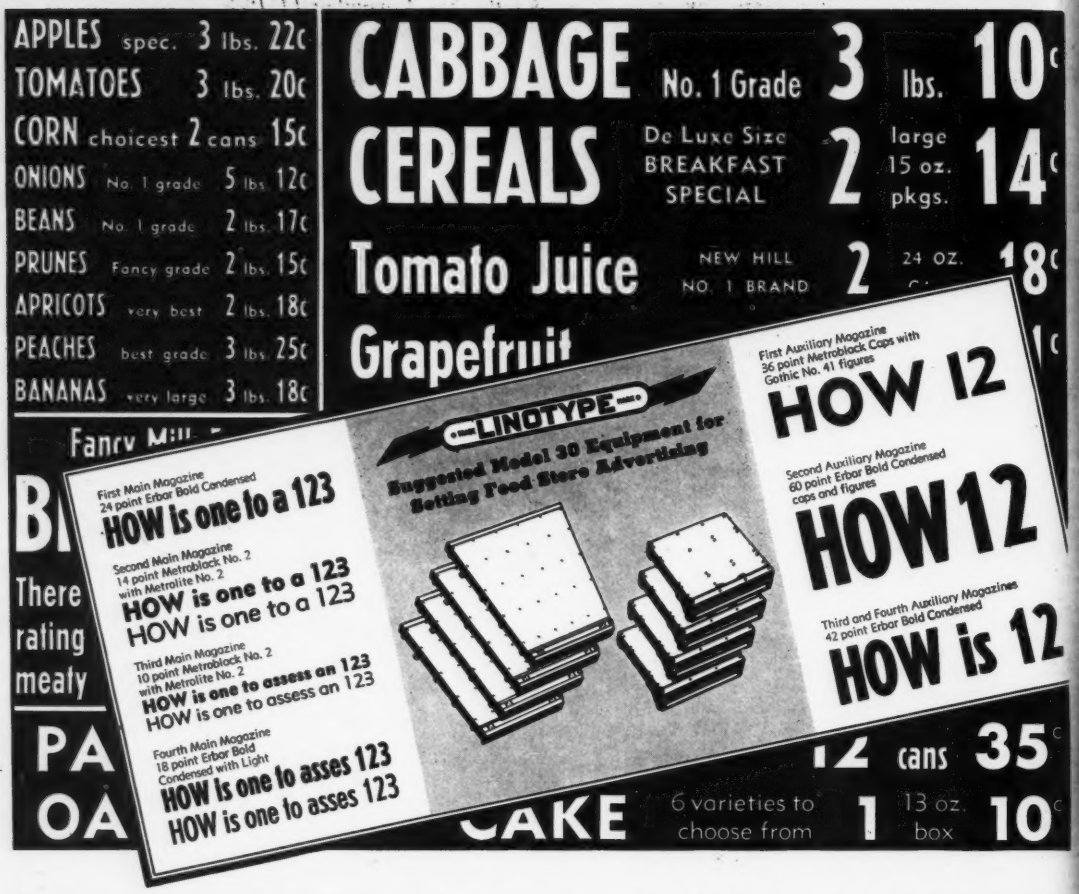
It was quite a shock to us to find they no longer handle the aluminum type. We have always found it quite satisfactory even though its cost was expensive—around sixty-five ($0.65) cents a letter.

The type we have is satisfactory but we need new sorts to replace lines which have been lost. Can you help us out?

CARL MURPHY
President,
Afro-American Newspapers

REMEMBER!
when you need
● GALLEYS
● PROOF PRESSES
● NEWSPAPER BASES
● PAPER CUTTERS
CHALLENGE... EQUIPMENT GIVES YOU MONEY-SAVING SERVICE
THE CHALLENGE MACHINERY CO.
GRAND HAVEN, MICHIGAN
CHICAGO, 17-19 E. Austin Avenue
NEW YORK, 200 Hudson Street

FREEDOM OF THE PRESS with
"QUALITY Has No Substitute"
MERCURY Rubber ROLLERS
RAPID ROLLER COMPANY
DAVID M. RAPPORT, President
Federal at Twenty-Sixth Street
CHICAGO


APPLES spec. 3 lbs. 22c
TOMATOES 3 lbs. 20c
CORN choicest 2 cans 15c
ONIONS No. 1 grade 5 lbs. 12c
BEANS No. 1 grade 2 lbs. 17c
PRUNES Fancy grade 2 lbs. 15c
APRICOTS very best 2 lbs. 18c
PEACHES best grade 3 lbs. 25c
BANANAS very large 3 lbs. 18c
CABBAGE No. 1 Grade 3 lbs. 10c
CEREALS De Luxe Size BREAKFAST SPECIAL 2 large 15 oz. pkgs. 14c
Tomato Juice NEW HILL NO. 1 BRAND 2 24 OZ. 18c
Grapefruit
Fancy Mil
There rating meaty
PA
OA
CAKE 6 varieties to choose from 1 13 oz. box 10c
12 cans 35c
LINOTYPE
Suggested Model 30 Equipment for Setting Food Store Advertising
First Main Magazine 24 point Erbar Bold Condensed
HOW is one to a 123
Second Main Magazine 14 point Metroblack No. 2 with Metrolite No. 2
HOW is one to a 123
HOW is one to a 123
Third Main Magazine 10 point Metroblack No. 2 with Metrolite No. 2
HOW is one to assess an 123
HOW is one to assess an 123
Fourth Main Magazine 18 point Erbar Bold Condensed with Light
HOW Is one to asses 123
HOW is one to asses 123
First Auxiliary Magazine 36 point Metroblack Caps with Gothic No. 41 figures
HOW 12
Second Auxiliary Magazine 60 point Erbar Bold Condensed caps and figures
HOW12
Third and Fourth Auxiliary Magazines 42 point Erbar Bold Condensed
HOW is 12

What a FOUR MAGAZINE MIXER LINOTYPE Means in Food Store Advertising

FOOD STORE ADVERTISING is generally regarded as one of the toughest assignments that the average newspaper composing-room has to meet. But when you can carry all the required faces and sizes on one Linotype . . . and mix them as needed . . . the usual difficulties of such intricate composition disappear.

Even with two-magazine mixers, many newspapers were able to set such matter in less than half the time required by other methods. With the introduction of the four-magazine mixer, savings will be greater.

A four-magazine Model 30 carries four main magazines and four auxiliaries. Faces can be mixed from any two adjacent magazines. The suggested equipment shown here demonstrates what can be done with such a range of faces.

Note that this equipment makes use of the two-letter 18-point feature to provide an additional face. Note that the 14 point can be combined with either the 24 point or the 10 point . . . that the 42 point can be combined with either 10 or 18 point. Note that a full font of caps, lower case and figures can be carried in a pair of auxiliaries due to the quick mixing feature. These are only a few of the possibilities you will discover as you study the time-saving potentialities of these versatile machines.

The nearest Linotype agency would be glad to make an analysis of your advertising composition and recommend an equipment that would give you the fullest benefit of these recent Linotype advances.

LINOTYPE BOOKMAN, MEMPHIS EXTRA BOLD AND BOLD, AND INDICATED FACES

MERGENTHALER LINOTYPE COMPANY
BROOKLYN, NEW YORK
NEW YORK CITY · SAN FRANCISCO · CHICAGO · NEW ORLEANS
CANADIAN LINOTYPE, LIMITED, TORONTO, CANADA
Representatives in the Principal Cities of the World